

# P O R T F O L I O

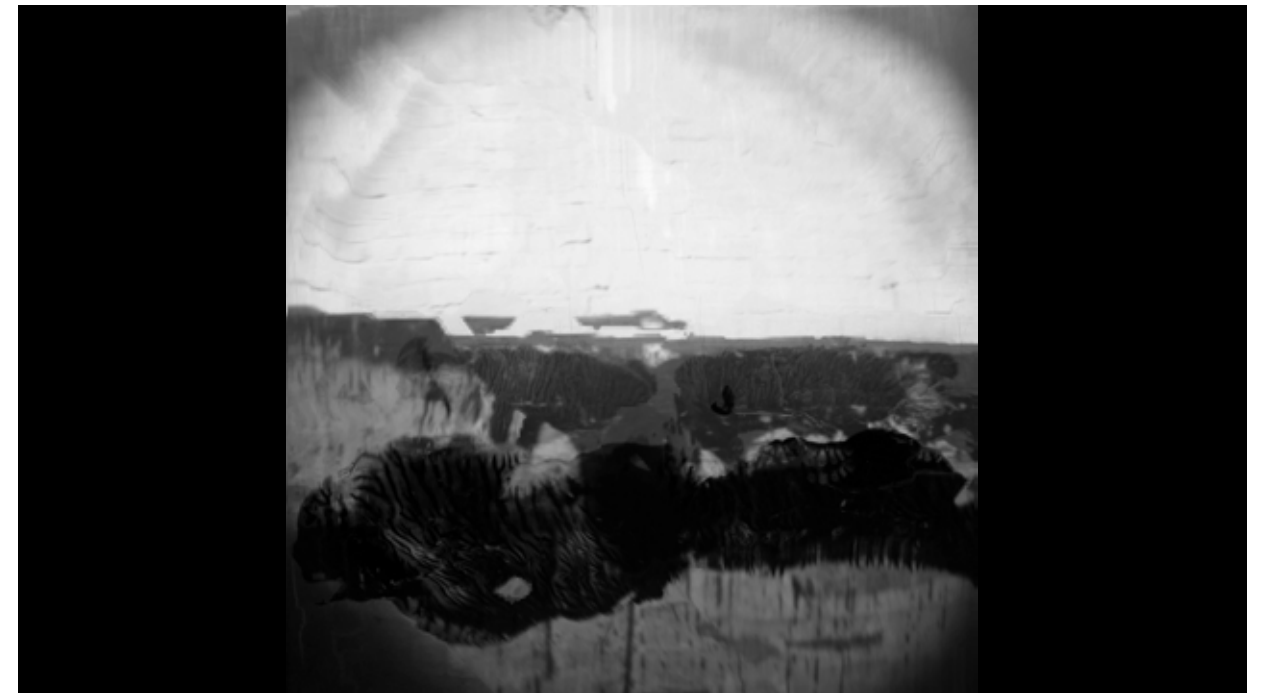
Mia Paller



## BEAUTIFUL CRISES - collaborative audio-visual piece, 2020

A collaborative audio-visual piece is a reflection on the transformation of the environment by urbanisation. The soundscape and moving images represent two opposite processes; on the one hand, humans are constantly invading the biotic environment by buildings and industries, while on the other hand, flora and fauna, the non-human subjects, keep reclaiming the spaces humans abandon. We propose that such processes would not be antagonistic but rather an interplay directed toward a nonviolent negotiation between species in terms of reciprocity, mutuality, and care rather than a violent act of invasion and reclaiming.

Video: Mia Paller  
Sound: beepblip  
2020, audiovisual loop, 2' 26"  
[watch here](#)



## BARRICADES - photographic series, 2020-ongoing

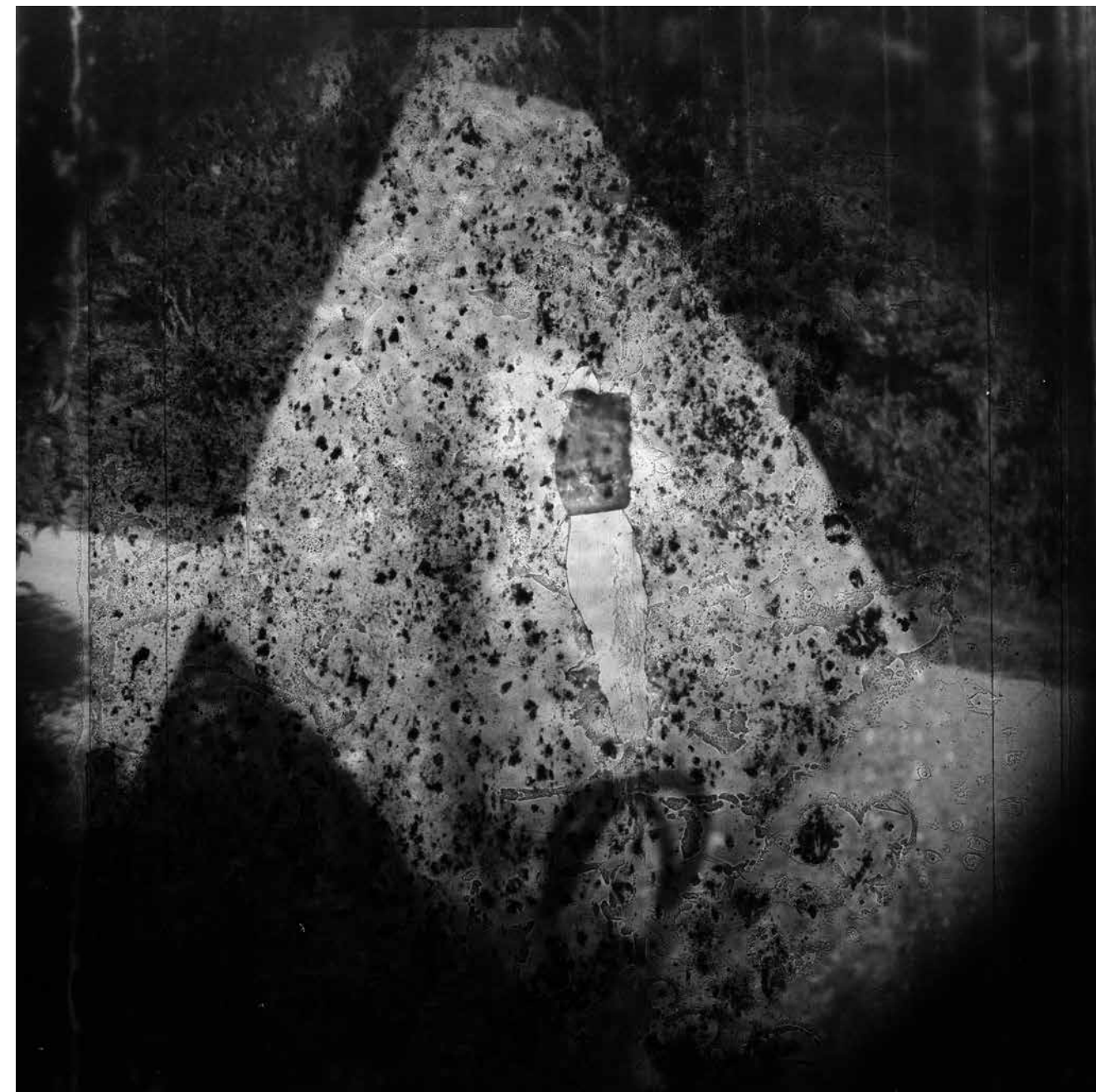


is a series of analogue photographs and frottages of the barricades from the “10-day war” for Slovenia (1991). These concrete pyramids were roughly dropped by the road in the village of my parents and have become overgrown with ivy and shrubs. As I was born in 1995, the barricades seem to me like monuments of the war I didn’t live and know little about. I understand frottaging and photographing as means of close examination with forensic quality. As if the time was a sediment compressed in one layer, flattened in a drawing or an analogue photograph. Images expose the texture and its ‘flaws’ and echo my fascination for surfaces and the concepts of trace, index and abstraction.

Barricades, 2020, analogue photograph (Photodrawing), digitised

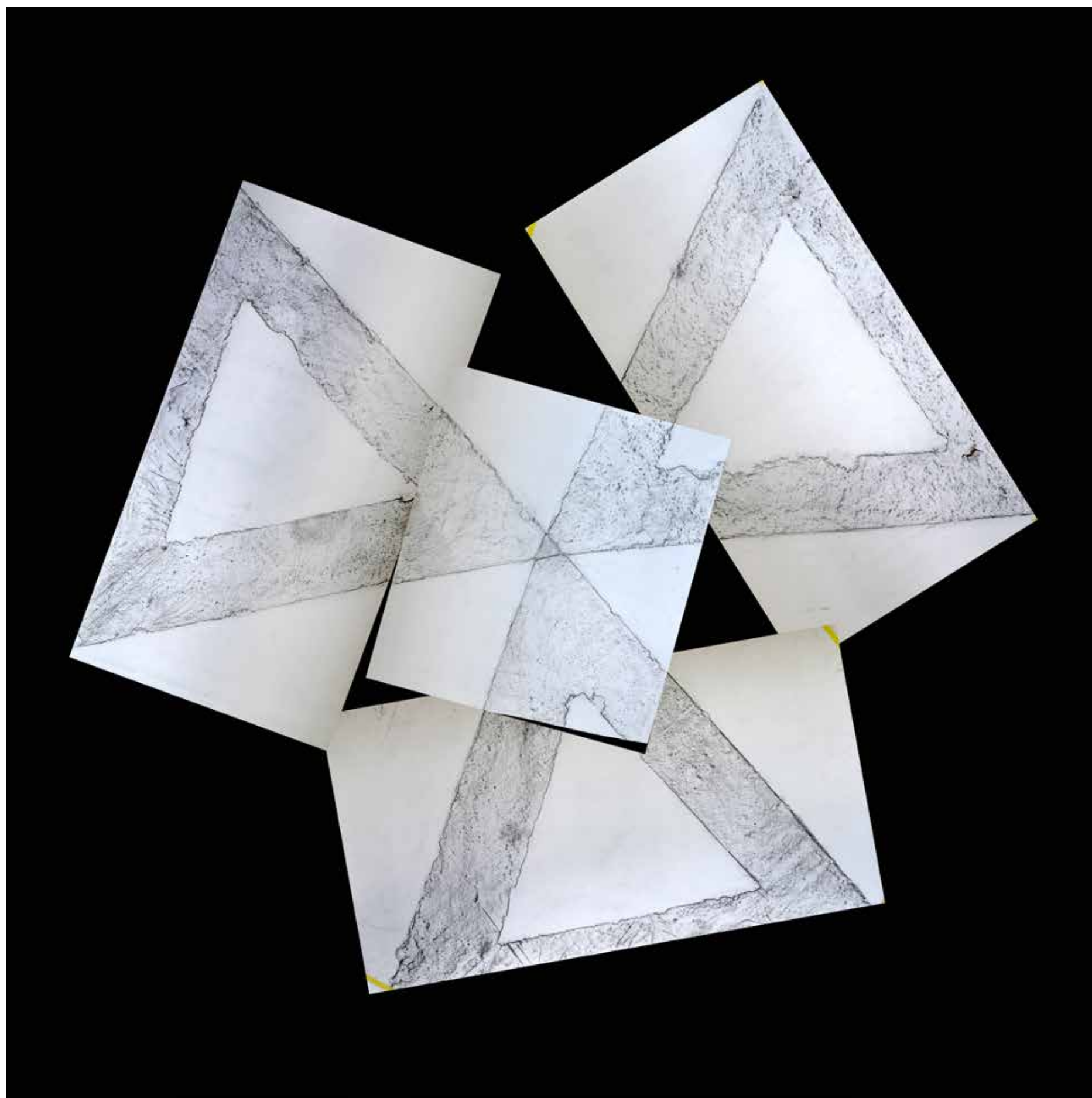


Barricades, 2020, analogue photograph (Photodrawing), digitised



Barricades, 2020, analogue photograph (Photodrawing), digitised





Barricades, 2020, graphite frottage, digitally recomposed



## TRACE I and II - photobooks, 2019

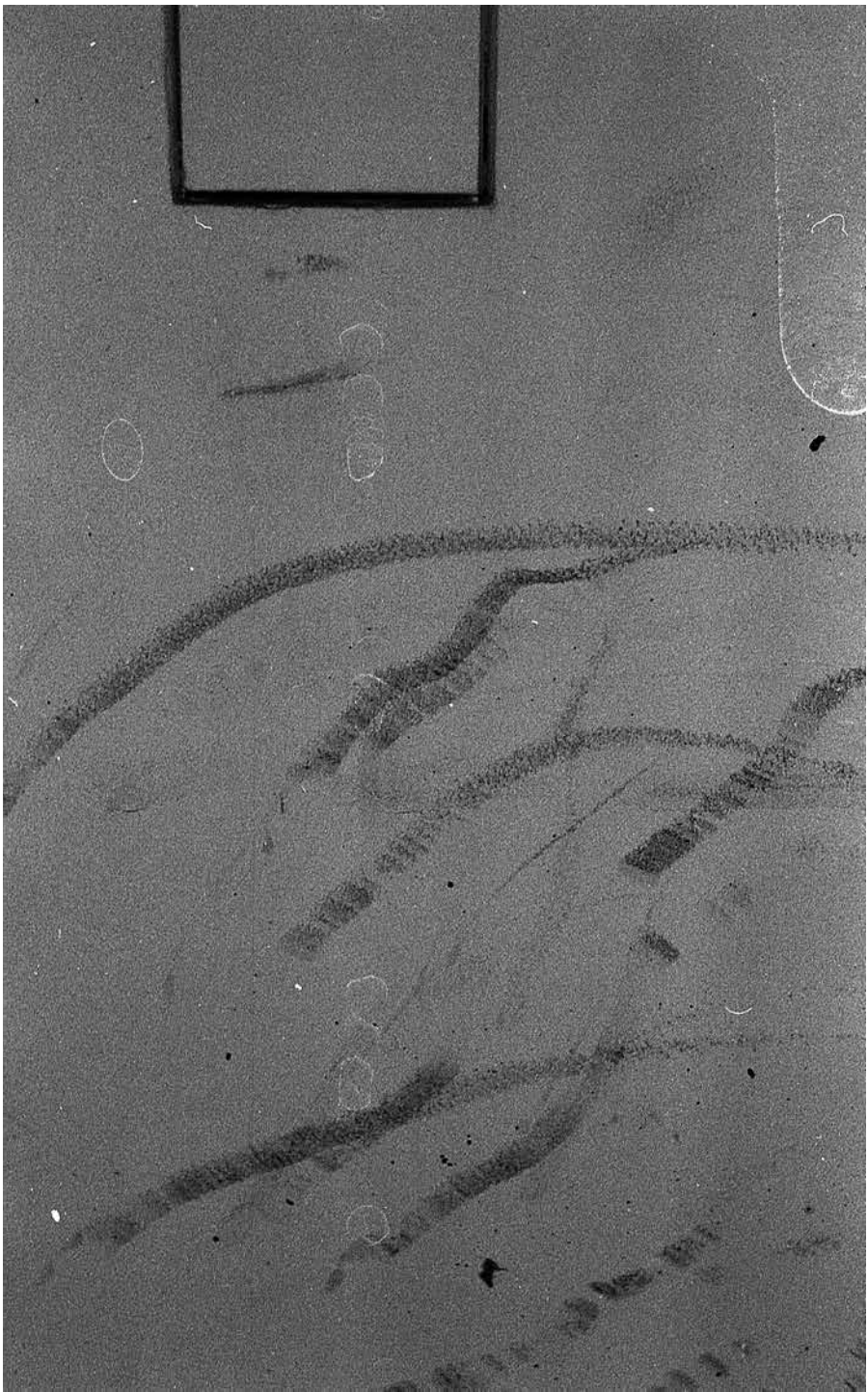
Artist books consist of a black and white photographic series cataloguing the typology of a trace: marks of use, coats peeling off, scratches, a drip of gasoline, humble graffiti tag. I became a hair-splitting observer, seeking accidental drawing which goes unnoticed in the everyday environment. Collecting is a major method at work here and resonates with the forensic character of a photograph. Photographs were predominantly taken in Rotterdam where I've been living for two years. Personally, photographing forces me to observe and to wonder about the surrounding landscape.

Exhibition in DobraVaga gallery, Ljubljana (Slovenia), 3. 5. - 1. 6. 2019





TRACE I and II - photobooks, 2019







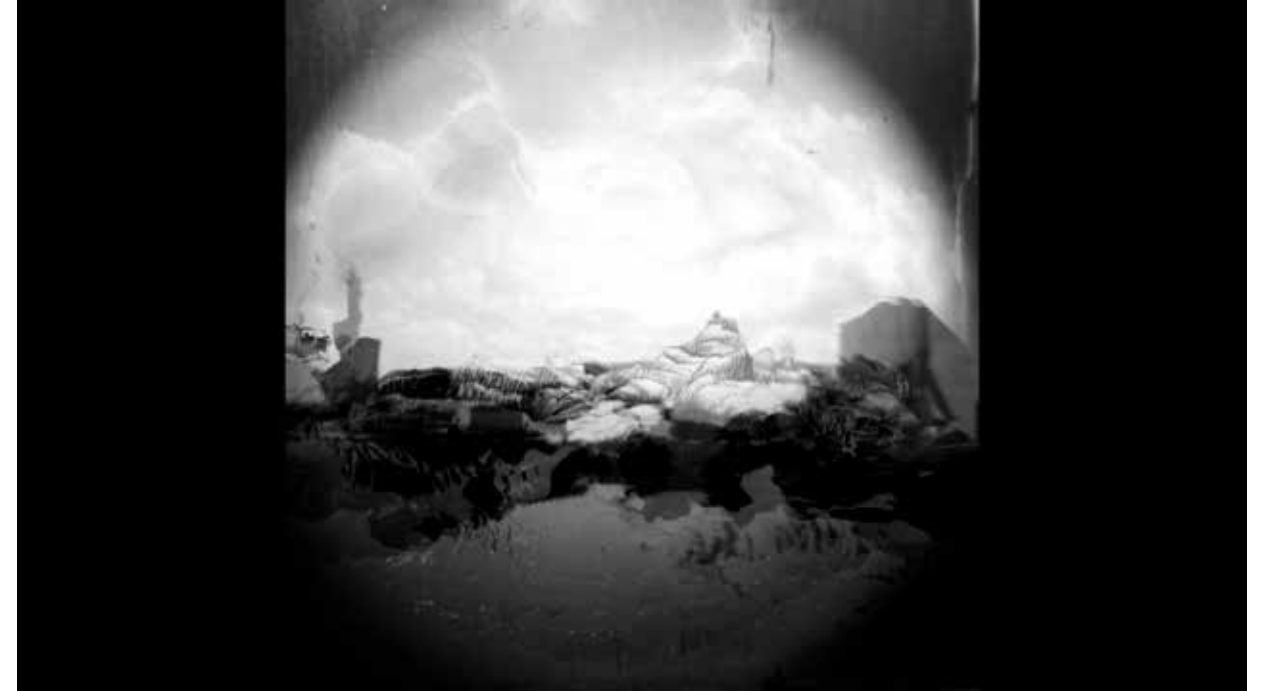


## DELIQUESCING - video, 2020

is a short moving image piece about abstracted landscape/cityscape. It is composed of Photodrawings, animated by digital image manipulation. The soundscape consists of natural atmospheric sounds, such as snowflakes, wind, and the resonance of a crystal. The verb deliquescing means to become liquid by absorbing moisture from the air, to melt away and to form many small divisions. Constant transformation gives an illusion of melting, as if the buildings, trees, and horizon would liquify, decompose and assemble anew. It resonates with the organism – the city – with its constant growth, demolition, and reconstruction. Deliquescing deals with the reality of the photographic medium in relation to gestural mark-making through the transformation of landscape.

2020, video, 2' 35"

[watch here](#)

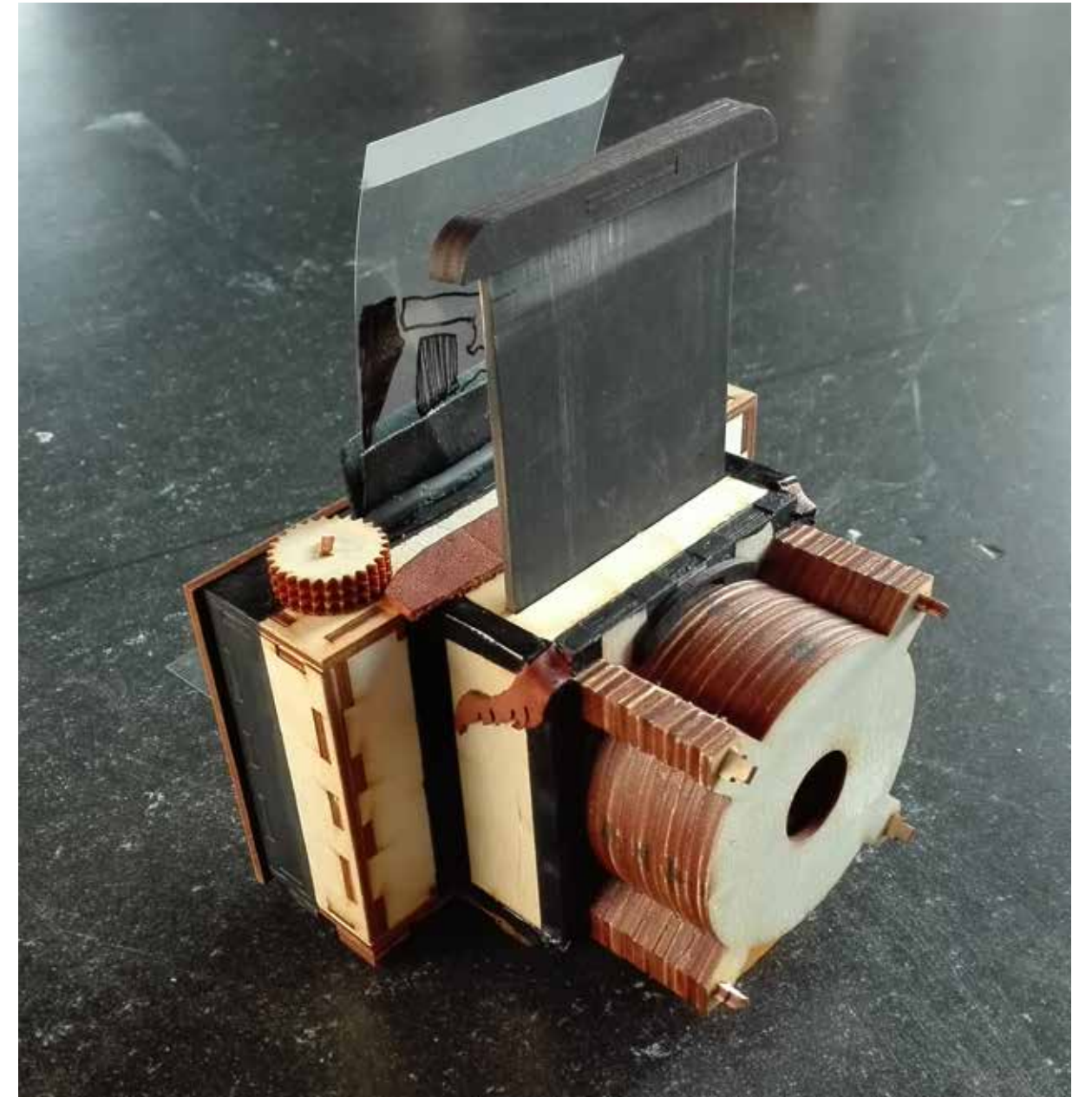


## DRAWING CAMERA, 2018-2019

Is a handcrafted analogue camera for producing Abstractaparats and Landscape Photodrawings. The photographs are merged with drawings directly in the process of exposing the film. The creative process is often ingrained by intuition, the more because there is no viewfinder to completely control the framing. In Photodrawings, gestures serve as a leverage to disrupt the smooth appearance of a photograph and evokes its decoding.



Exhibition in Hiša kulture Pivka, Pivka (Slovenia), 4. - 25. 10. 2019

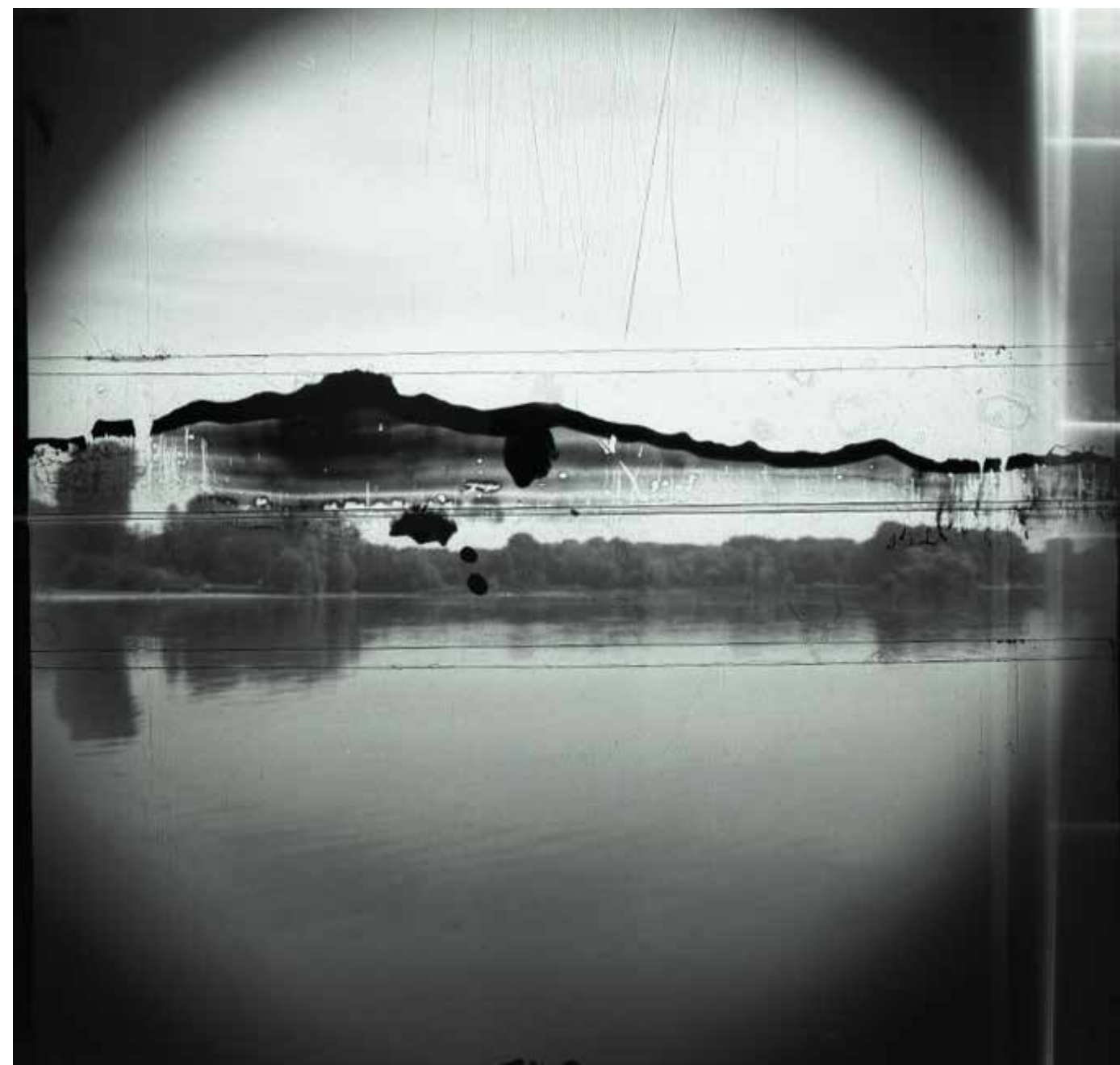


the Drawing Camera





Abstractapar 12/12, 2019, silver gelating print, 26.5 x 26.5 cm



Landscape 10/2, 2019, silver gelating print, 26.5 x 26.5 cm



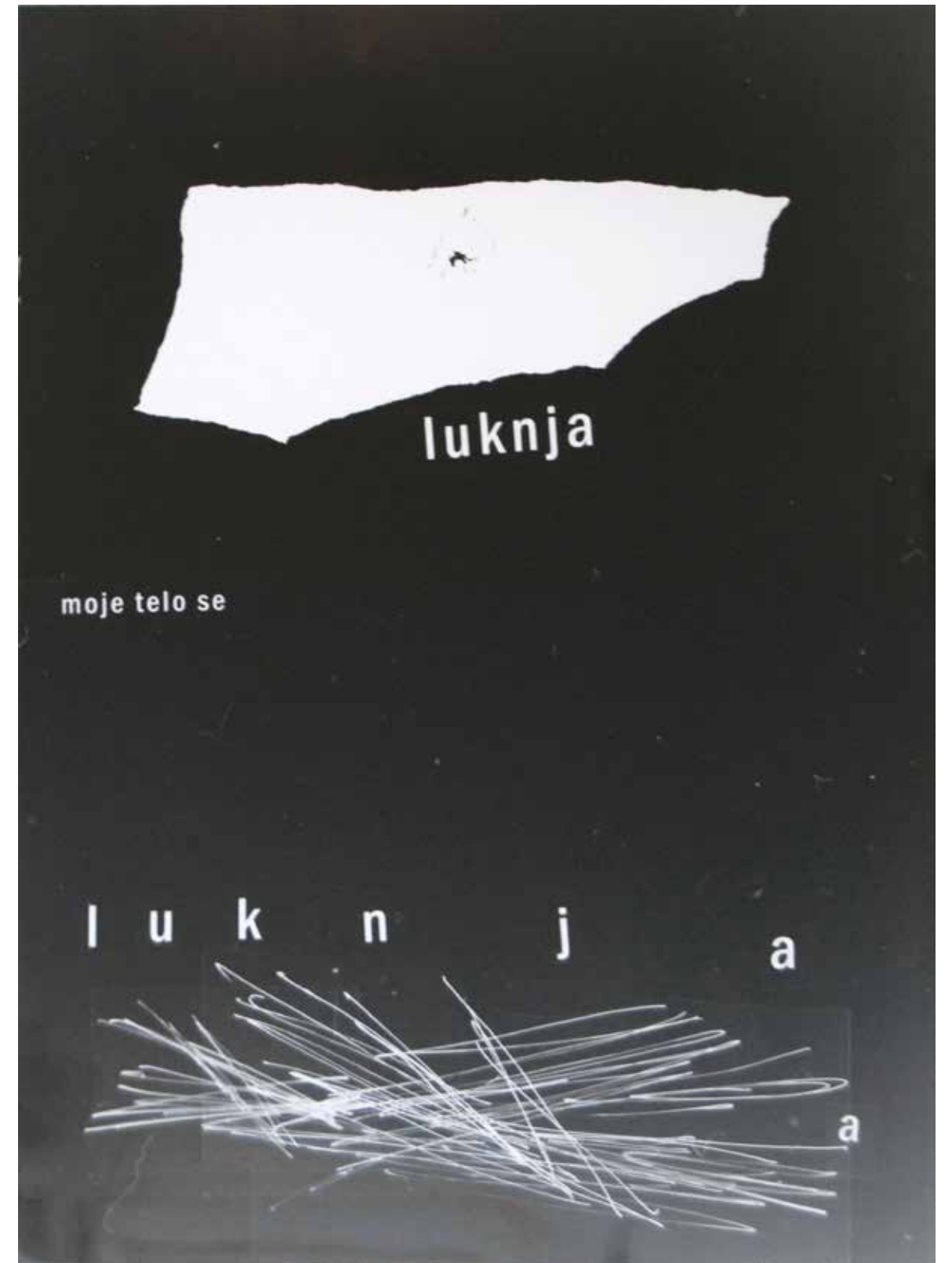
Landscape 7/12, 2019, silver gelating print, 26.5 x 26.5 cm



earlier works, 2017-2018



untitled, 2018, mixed-media on canvas, 80 x 60 cm



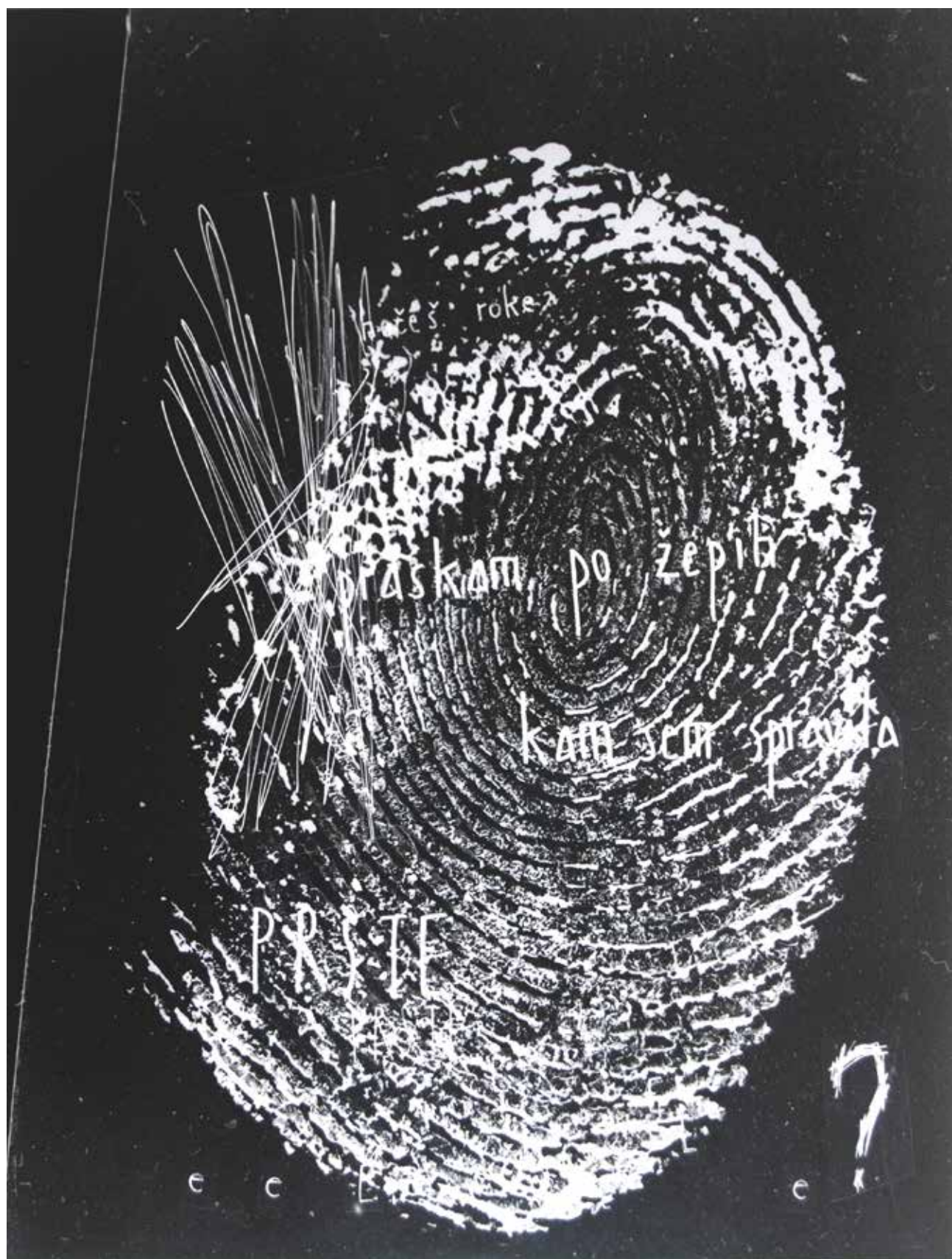
The Hole, 2017, silver gelatin print, 40 x 30 cm





Untitled, 2017, mixed media on canvas, 80 x 60 cm





I Am Scratching My Pockets, 2017, silver gelatin print, 40 x 30 cm



Analogies 1, 2018, mixed-media on paper, 70 x 50 cm





Analogies 2, 2018, mixed-media on canvas, 80 x 60 cm